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TELL-TALE TITLE-PAGES; OR, THE TAU CIPHER.

MEMBERS of the Bacon Society may remember that in March, 1894, attention was drawn to the anagrammatic ciphers common in the reign of Elizabeth, and found to be still in use. A paper on this subject was printed in BACONIANA, April, 1894, but we know of only a few persons who have been at the pains to verify the statements then put forward; perhaps those statements were not believed. We now resume the subject, being impressed with a belief that we have mastered it, and that any slight difficulties which may remain will be quickly disposed of when fresh eyes and varied intelligences are brought to the rescue.

From the claims about to be made it is evident that either this matter is one of great interest and importance, or it is naught. If naught, then let it be at once disproved and exposed, and let us all be saved from wearing out sight and wasting time in pursuit of shadows. Of all evidence, the simplest and most satisfactory would be that of the great Freemason printers—the directors, collators, and setters-up of the type in our great printing-houses. These men must know the truth of the case; and were they to assure us that no such system exists—that no such anagrams are inserted in their pages as those which we pretend to have discovered—then we should be bound to believe them: and although we must still wonder, yet we should desist from a vain pursuit, and seek other ways out of the wood. Hitherto, in spite of our best efforts to obtain either confirmation or refutation of our conclusions, the printers, as a whole, and all to whom we naturally look for information or authoritative denials, have remained dumb, or “they cannot tell.”

The anagrams in question are believed to constitute one of many forms of "secret writing" invented by Francis Bacon, and used by his society. In Rosicrucian and Freemason books allusions are found to the **TAU** cross, or the **BOOK TAU**. The former is the old form of cross with three limbs, forming the letter **T**—the Greek Tau. Finding that some unexplained significance was attached to the Tau, apart from its symbolism as a cross, experiments were made with regard to this letter, ending in a discovery which may interest our readers.

Upon every title-page—of English books, at least—published in the Baconian period, and in every later book which originates or traces its pedigree from a Baconian book or enterprise, there is writ large some such sentence as this—always twice, often four or five times, repeated:—

"Francis Bacon, Viscount Saint Alban, Lord Verulam, writ (or wrote) this treatise" (*Discourse, Sermon, Commentary, Translation, History, Epistle, Poem, Play or Satire, &c.*). Such and such persons "printed and published it for him."

Sometimes it is added that So-and-so "edited" or "revised" the book; but this is usually in editions published later than the date assigned for Bacon's death. In works later still the inscriptions (still twice or thrice repeated) take some form like the following:—

"Francis Bacon, Viscount Saint Alban, Lord Verulam, wrote and printed the first" (*Book of Sermons, History, &c.*), "re-edited and printed the (*Book of Common Prayer, &c., &c.*) for the use of the English Church," or "for the good of the Church."

The method of deciphering is simple, requiring in the decipherer nothing but patience, accuracy, and a respect for minute particulars. Having fixed upon the T's which are to be the points of departure, we take in hand a pencil and a ruler, and proceed to rule from those T's to every other T, large or small, Roman or Italic, on the page. Having done this, we open a sheet of ruled foolscap paper, and write on the *left* side the title, date, and edition of the book to be examined, adding the "guides" to the true starting-places. To discover these starting-points is the only part of the work which demands the exercise of some intelligence; but, with a few hints, even here the difficulties vanish. For the present, however, suppose us to have ascertained

three points of departure, all T's (unless some other letter be very plainly marked, dotted, deformed, irregularly printed, or otherwise indicated to the decipherer). From each T we rule to every other T t, T' t, on the page, and have then completed three sheaves of rays, each starting from its own centre, and with the lines or rays often intersecting each other.

The lines on the page should now be counted, and as many lines on the left-hand side of our foolscap sheet numbered. Upon the numbered lines must be written clearly and separately *the letters through which any ruled lines passes*, omitting all others. The intersected letters being thus written out, we must write (also with letters and words well apart and distinct) the following words, each two or more times repeated:—

“ Francis Bacon, Viscount Saint Alban,
Lord Verulam.”

Spaces should be left between the lines used, because more repetitions may be needed. We should now number each letter in the words on the right from the list of letters on the left; writing over each letter in the sentence on the right the line from which it is taken, and ticking off that letter with a slight stroke on the list to the left.*

This done, the list of letters will have become greatly reduced, but perhaps it may be found that the names and titles, or some of them, can still be repeated. At last, however, some will fail, and we have now to deal with the residue. Here common-sense comes in. Say that there remain several k's, q's, and x's, with some p's, we may be almost sure that Francis Bacon's *nom-de-plume* “*Shakespeare*” will be in the anagram. Write down that name two or three times. If there be several w's, p's, and r's, we may equally count upon getting the words “*wrote*” and “*printed*.” If b's remain, and still two p's, “*published*” may be expected. The title-page itself furnishes useful hints. Where the work is termed a “*treatise*” or “*discourse*” it will usually (but not always) be so described in the anagram. If the name of the supposed author be mentioned, he usually appears in the anagram as editor or revisor, printer or publisher. Titles and names are sometimes modified to accommodate them to the exigencies of the

* It is best to do this numbering and cancelling in red ink.

case. Thus, in a book before us by "Bishop Wilkins," so says the title-page, we find him in the anagram resolved into "Dr. John Wilkins." In another, "*Jer. Taylor, D.D.*" acquires his full Christian name, *Jeremy*. A few other circumstances connected with old ciphers should also be noted.

1. Letters similar in sound, as c, k, q, x, c's, are interchangeable. So with i, j, and y, with u, v, and w, and sometimes y.*

2. Numbers may be resolved into their equivalents: 1 = A, 2 = B, 3 = C, &c. Phonetic spellings, however, seldom or never occur in the first instance, but only after frequent repetitions of the word.

Names, titles, and perhaps a few other obtrusive words having been filled in, and a great clearance effected, a whole consecutive sentence will probably have been constructed or sketched out, but there will remain such gaps as these:—

Francis	Bacon,	Viscount	Saint	Alban,	Lord	Verulam,
Franc s	Bacon,	Viscount	Saint	Al an,	Lord	Verulam,
Fra s	acon,	Wi co nt	S t	Al an,	Lo d	Weru a ,
	wrote	this	treatise	printed	for	him (&c.).
	wrote	this	tre tise	printed	for	hi (&c.).
	rote	this	t e ti e	rinte	or	hi (&c.).

In order to fill these gaps, and to make the sentence complete, we must have recourse to "*repeats*," concerning the use of which the following seems to be the rule (*corrections or suggestions on this, as on all else, will be gratefully received*). Letters repeated must either be *non-Roman* (italics, old English, or fancy type), or the line which intersects these repeated lines must on its path *pass through* italics or non-Roman letters.

By this simple but ingenious device rare letters—such as B and V—are made to do duty over and over again, sometimes as often as five or six times, the guiding T's being placed so as to cause the lines ruled to focus themselves upon the rare but needful letters, so that in

* "The precise order of the practise (of anagrammatisme) strictly observing all the parts of the definition are only bold with h, either omitting or retaining it for that it cannot challenge the right of a letter. But the Licentiats somewhat licentiously—lest they should prejudice poetical liberty—will pardon themselves for doubting or rejecting a letter, if the sense fall aptly, and think it no injury to use e for æ, v for w, s for z, and c for k, and contrariwise."—"Remains Concerning Britain" (Camden: *Anagramms*.)

a page where there are but two B's these may (as, for instance, in a book lying open before the present writer) be used to fill *nine* places in the anagram, one being ruled through *five*, and the other *four*, times. Where there are no italics, large capitals supply their place.

Another arrangement which causes repeats is the placing of several T's or of two or more starting-points on one line. See the result of this. Here is a line from the epitaph on Drayton's tablet—

TO BE THE TREASURER OF HIS NAME.

Here we find, in deciphering that epitaph, that the first T (To) and the third T (TREASURER) are starting-points. Each, therefore, has to rule to each, as well as to the T in THE. The consequence is that all the letters in this line may be used four times each, and hence we get some very valuable and necessary but rare letters—four B's, four F's, and four U's. The same applies to the last line of this epitaph—

AN EVERLASTING MONVMENT TO THEE.

Here are four T's, of which the first (EVERLASTING) and the last (THEE) are starting-points, each of which rules through the whole line three times, producing six lines, and consequently (if needful) six repeats. This arrangement seems to have been made with a special eye to the rare letter V with which we are thus plentifully supplied.

Although nothing but experience can make these things plain, yet we are convinced that no one who undertakes this amusing branch of scientific puzzledom can fail to perceive the many friendly helps and finger-posts which are to be met with by the way—tiny guides in the form of marked, dotted, or crooked letters; queer stops, abnormal type, &c., which bestrew old pages wherein complicated cipher lies embedded.

Until the decipherer feels at home with the first and simplest processes, he should go no farther, but try page after page in precisely the same way, exhausting the repetitions of those wonderful names so long and carefully concealed—Francis Bacon, Viscount Saint Alban, Lord Verulam—Francis Bacon, Viscount Saint Alban, Lord Verulam.

But we still have to explain how the first beginning is to be made, how to set about finding the starting-points. The whole thing may be said to depend upon *Analogies and Disparities*, upon something

being like or unlike something else upon the page. To give an instance:—

Here is a work attributed to Jeremy Taylor, and entitled, “Cases of Conscience” (Second Edition, 1671). Upon the title-page there are—

- 19 Lines of type, in the old alphabet—19 = T.
- 19th Letter is T.
- 12 Greek words × 7 italic words = 19 = T.
- 12th Line and 7th letter—T.
- 4 Lines of 4 words on an altar.
- 4th Word begins T.
- 3 Horizontal rules, one of which has a break, 3 + 1 = 4.
- Line 3, letter 1, word 4, is T.

In short, everything points to two T's; whence, if we rule lines through other T's, or t's, the following anagram can be extracted according to the system which has been described:—

“Francis Bacon, Viscount Saint Alban, Lord Verulam, composed this treatise of ‘Cases of Conscience,’ Jeremy Taylor edited and printed it after his death” (the names thrice repeated, the rest twice).

The curious variety of type (often apparently meaningless and arbitrary), the irregular spacing of lines, words, and letters, the breaks in the horizontal rules and in the frame rules, the scattering about of italic words, the introduction of words or lines printed in red—these and similar particulars we consider to be all made with a view to the cipher introduced in ordinary title-pages to the wrapping-up or unfolding of the Baconian anagrams. Modern ignorance has been content to regard such irregularities as blots on the reputation of the printers of old times, and so they are overlooked with contempt. But we confess to total disbelief in the incapacity of the old printers. Rather, we can but bestow the highest meed of admiration upon those who contrived these ingenious devices. Their methods are not materially improved upon at the present moment, but mechanical art has advanced, and things which in the days of our forefathers had to be done by hand are now stereotyped, and produced with greater neatness and cheapness.

One point deserves especial notice—namely, the *proportions* in which letters are used in the languages of various nations. For the present we will think only of English. To understand this matter, we should consider some of the problems involved in “setting up a fount of type.” We recall a miniature printing-press given to a little boy. “A nice set,” the saleswoman said; “six dozen of everything,” and the boy rejoiced, thinking that, with upwards of eighteen hundred letters, he could print “anything.” But disappointment came. It was soon found that there were too many of half the letters and far too few of the rest. Letters in which the fount was lamentably deficient were A, E, N, O, and T; those which superabounded were B, C, F, K, Q, V.

Now the question suggests itself: “Is the sentence, *Francis Bacon, Viscount Saint Alban, Lord Verulam*, composed of letters so common as to ensure their recurrence three or four times upon nearly every old title-page?” or to put it in another form, “Is that sentence one which could under any circumstances be extracted, by a given rule, from any title-page without previous design or contrivance?”

In attempting to answer such propositions, the circular of Caslon, the great type-founder, is of use. Here we find “a bill of for lbs. 1,000 of any fount,” and without going into details, we may pick out a few of the quotations, which give some notion of the chances for and against such a coincidence of certain rare letters as are invariably met with in our anagrams; a coincidence also of marks and guides to rare letters which need repetition; and these guides so happily disposed to meet our requirements as to make it hard to conceive them fortuitous.

Calculating by weight of type, we find that there are required, of—

	lbs.						lbs.
e	65	}	to	{	c	16	
n	52				l	14	
a	48				g	11	
o	46				p	11	
h	40				b	10	
* t	38				f	10	
s	36				v	8	
m & r	30				k	5	
u	23				q	3	

There is also a "Table of the relative frequency of letters," kindly contributed by Mr. Bidder, Q.C., a well-known expert in ciphers :—

e t a o n i r s h d l c w u m f y g p b v k x q j z.

It will be seen how well this arrangement agrees with the proportional number of letters contained in a page from the *XIXth Century* and in one from *BACONIANA*, which have been compared:—

	<i>XIXth Cy.</i>		<i>BACA.</i>		<i>XIXth Cy.</i>		<i>BACA.</i>
e	187	...	185	f	35	...	32
t	168	...	159	u	34	...	33
a	156	...	141	p	28	...	26
n	143	...	129	w	27	...	25
o	119	..	117	g	16	...	17
s	118	...	116	b	14	...	16
i	111	...	114	y	11	...	12
r	91	...	89	v	5	...	6
h	80	...	79	k	3	...	4
l	56	...	58	j	2	...	1
c	55	...	53	q	2	...	1
d	42	...	41	x	1	...	1
m	39	...	40	z	0	...	0

It is hence apparent that the letters which experience teaches us to use as tests or guides in the construction of our anagram are *the least common letters*. To make sure of *Francis* we look for F and C; to make sure of *Bacon* we seek B and C; V and C for *Viscount*; L and B for *Alban*; L and V for *Lord Verulam*, and so on with other words, after the repeated names and titles have been filled in and exhausted.

There is about those names and titles a peculiarity worthy of note. *They contain but one e*, that commonest of letters in the English alphabet, 65 pounds' weight of which are used by the printers to 10 pounds' weight of b, and 8 of f. In other words, here we have 41 letters, among which are f, u, two b's, two v's, but *only one e*, of which there would in ordinary cases be *at least six times as many as of any of those letters*.

It has been regretted by experts and learned men that the Tau cipher does not seem to be mathematical. Certainly the method by

* Note, that the 38 pounds weight of t includes a much larger number of letters than the same weight of a, n, h, or o, which are *thicker* and consequently *heavier* letters.

which the anagrams are extracted is not so, it is purely mechanical, and when the rules are mastered and adhered to all mystery disappears. The thing reminds us of those arts or sciences of which Bacon says, that before discovery men think them too wonderful to be possible; and afterwards, when they have been discovered, marvel that such simple things should not have been found out sooner.

We think it probable that although no calculations which can be honoured by the name of mathematics are used in the deciphering, yet that some mathematical principle may be involved in the rule by which they are inserted.*

Yet is there any need to assume that all ciphers must be mathematical? We read in the old hermetic books that the secret writings were difficult to discover, but when found, so simple as to be read "by a woman or a child." Elsewhere we are told that some ingenuity or quickness of wit is required for the deciphering; whereas no ingenuity, but plain, sterling knowledge is needed in mathematics. Moreover, does it not seem as if a merely mathematical solution would be more easily discoverable than a rule modified or infinitely varied by subtle but ascertainable devices? "A fox has many tricks to escape, a cat but one, to go up a tree." Francis Bacon knew how to imitate the versatile ingenuity of the subtler and cleverer creature, and if students would only bestir themselves to examine the erratic typography, to be found *in one edition at least* of every good old book, they would surely conclude that there is little or nothing in such books which is not the result of a fixed purpose most skilfully carried out.

As concerns our anagrams, their charm is in their simplicity; their deep interest lies in the tale which they tell, "all one ever the same."

"Francis Bacon wrote this," or *the first* of its kind. "Francis Bacon," "the true Shakespeare," "the Poet Theologian," "Founder

* In the instances presently to be given of ciphers in title-pages we have limited our researches to the anagram evolved from three or at the most five starting places. Further work seems only to produce more frequent repetitions of the sentence. Yet it seems likely that by using every T as a starting point we might get some kind of rule of proportion, as the T's have a marked tendency to occur in some order of this kind—

Line 1 ... Word 1 ... Letter 1	Line 6 ... Word 5 ... 1
„ 2 ... „ 1 ... „ 2	„ „ ... „ 8 ... 5
„ 2 ... „ 2 ... „ 1	„ 8 ... „ 5 ... 1
„ 5 ... „ 1 ... „ 6	&c.

of the Freemason Brotherhood," the great Master Builder, Architect of Science, the centre and prime mover of the Second Renaissance. That is the tale told by the title-pages. Is it "a tale told by an idiot, signifying nothing"?

Copies of the present article will be sent to many English printers and publishers, librarians, antiquaries, and others *who must know if these anagrams are or are not inserted*. If all our efforts fail to draw forth any denial or contradiction of the statements in this paper, then we may be sure that, however improbable or impossible the thing may seem, however astounding the results of this research, delightful to some, repugnant to others, they must be taken for true. Old prejudices must then be cast aside, and Truth must pace forth.

If, on the other hand, these statements are *untrue*, is there no printer, publisher, librarian, or other honest authority who can say so? Surely even Freemasons may contradict false assertions; untrue and erroneous declarations concerning themselves? If, in spite of repeated exhortations and requests, all alike remain silent, or "wrap and deliver" their replies in ambiguous and indirect terms, we are left with no choice but to consider that, although we receive no straightforward answer to the question, "Are these things so?" yet—*Silence gives consent—the thing is true*.

The following are the titles of a few books, with guides to the anagrams on their title-pages. The selection is made with a view to avoiding the vain and vexatious controversies consequent upon attempts to alter ideas connected with great NAMES. We earnestly beseech Baconian friends to fix their minds steadily upon the question at issue: "*Are such anagrams as these to be found upon title-pages in the manner described?*" When this question has been decided it will be time to argue upon further developments and their consequences. Several of the modern books in the list below are very cheap, so that anyone who pleases may experiment, and even spoil a few pages without much loss.*

* Space does not allow of further detail in this place; but the present paper will be reprinted in pamphlet form, with anagrams worked out, not only from title-pages, but from other passages, verses, and tombstones, with several *fac-similes* to show the ruling of the lines, and with a list of the title-pages and other anagrams in books and newspapers already worked out. Publisher: R. Banks, 5, Racquet-court, Fleet-street, E.C.

"Heylin's Cosmography," 1624, fol. (*1st Title to the whole book.*)

Guides. 19 Words printed red. 19th Letter (old alphabet) T.

4 Horizontal rules	4th Line	}	T.
26 Lines of type	26th Letter		

(*To save great repetition we here give the words resulting from ruling a sheaf of rays from one T only.*)

"Francis Francis Francis Francis Bacon Bacon Bacon Bacon,
Viscount Saint Alban Viscount Saint Alban Viscount Saint Alban
Viscount Saint Alban, Lord Verulam Lord Verulam Lord Verulam
Lord Verulam, Shakespeare, Shakespeare, Shakespeare, Shakespeare,

wrote this Cosmography, wrote this Cosmography,

wrote this Cosmography, wrote this Cosmography.

Peter Heylin edited, printed, and published it for him.

Peter Heylin edited, printed, and published it for him.

Peter Heylyn edited, printed, and published it for him."

Second Title-page, Book I., p. 27.

<i>Guides.</i> 5 Rules with 7 breaks	= 12	}	Letter 12	T	
2 Lines Italics (11 Caps	= 2		}	Line 2, Letter 1	T
1 Small)					

"Francis Francis Francis Francis Bacon Bacon Bacon Bacon,
Lord Verulam Lord Verulam Lord Verulam Lord Ve(r)ulam,
wrote this Cosmography, wrote this Cosmography, wrote this Cos
mography.

Peter Heylin printed and published it for him.

Peter Heylin printed and published it for him."

Third Title-page, Book II., p. 307.

(*1st Guides the same as Book I.*)

"Francis Francis Francis Francis Bacon Bacon Bacon Bacon,
Lord Verulam Lord Verulam Lord Verulam Lord Verulam,
wrote this Cosmography, wrote this Cosmography,
wrote this Cosmography, wrote this Kosmography.

Revised, printed, and published, revised, printed, and published,
revised, printed, and published

by Peter Heylin, by Peter Heylin."

Fourth Title-page, Book III., p. 1.

(*Guides the same as the above, and results the same.*)

Fifth Title-page, Book IV.

(1st Guide the same as above.)

"Francis Francis Francis Francis Bacon Bacon Bacon Bacon,
Viscount Saint Alban Viscount Saint Alban Viscount Saint Alban

Viscount Saint Alban,

Lord Verulam Lord Verulam Lord Verulam Lord Verulam,

Shakespeare Shakespeare Shakespeare Shakespeare,

composed this Cosmography, composed this Cosmography,

composed this Cosmography, composed this Cosmography.

not Peter Heylin, not Peter Heylin.

I revised, printed, and published it for him.

I revised, printed, and published it for him.

I revised, printed, and published it for him."

In the following are briefly given Guides to some Anagrams, with numbers to indicate the repetitions of each word.

"Mercury, or the Secret and Swift Messenger." Anon, 1614.
(A book on ciphers. In later editions Bishop Wilkins is named as author.)

<i>Guides.</i>	Line 2	Word 2	Letter 1—	The
"	3	"	1	" 6—Secret
"	3	"	3	" 5—Swift
"	12	"	1	" 2—at
"	12	"	5	" 5—Fleet

³ "Francis³ Bacon³, Viscount³ Saint Alban³, Lord³ Verulam³, wrote³ this³
Discourse. I³, Dr. John² Wilkins², printed² it for him²."

"A Discourse Concerning the Gift of Prayer." 1667. (J. Wilkins.)
(Guides. The 1st letter A is apparently marked. Rule to all T's.)

² "Francis² Bacon², Viscount² Saint Alban², Lord² Verulam², Shaxspeare²,
² wrote² this² Discourse. Printed² and published² for the² Author² by²
² Doctor² John² Wilkins."

"The Life of Faith." Richard Baxter, 1670. (Elaborate anagram with texts printed in italics. Every letter is ruled through.)

Guides. Line 4 Word 6 Letter 1—T

„ 7 „ 1 „ 6—T

„ 8 „ 2 „ 1—T

„ 8 „ 2 „ 1—T

— — — — — „ 11—T

⁶ Francis ⁶ Bacon, ⁴ Viscount ⁴ Saint ⁴ Alban, ⁴ Lord ⁴ Verulam, ⁵ Shakespeare,
⁵ wrote ⁴ these ⁴ Treatises. ⁵ Printed ⁵ and ⁵ published ³ by ³ Richard ³ Baxter. ⁴ He
⁴ founded ⁴ the ⁴ Great ³ Invisible ³ Freemason ³ Brotherhood ³ and ³ invented
³ the ³ Modern ² Theatre. ³ He ³ edited ³ the ³ Book ³ of ³ Common ³ Prayer ³ and
⁴ revised ⁴ the ⁴ translation ⁴ of ⁴ the ⁴ Bible ⁴ to ⁴ the ⁴ Glory ⁴ of ⁴ God ² and ² for ² the
² use ² of ² the ² English ² Church.”

“The Great Duty of Self-Resignation to the Divine Will.” 1689.
(John Worthington, D.D.)

Guides. Line 1 Letter 1—T

„ 1 „ 8—T

³ Francis ³ Bacon, ³ Viscount ³ Saint ³ Alban, ³ Lord ³ Verulam, ² Shakespeare,
³ wrote ³ this ² Treatise. ² Printed ² and ² published ³ by ³ me, ³ John ³ Worthington,
² D.D.”

“Mathematical Magic.” 1691. *(Bishop Wilkins.)*

Guides. Line 1 Letter 3—t

— „ 8—t

„ 10 „ 10—t

„ 18 „ 7—t

— „ 10—T

⁴ Francis ⁴ Bacon, ² Viscount ² Saint ² Alban, ² Lord ⁴ Verulam, ⁴ Shakespeare,
² wrote ² this ² Treatise ² of ² Mathematical ² Geometry. ² John ² Wilkins ⁴ printed
⁴ it ⁴ for ⁴ him.”

“The Life of Mahomet.” By Humphrey Prideaux, D.D. 6th
 Edition, 1716.

Guides. Line 3 Word 4 Letter 6—T

— „ 1 „ 3—T
 „ 7 „ 10 „ 3—T
 — „ 11 „ 10—t

⁵ Francis ⁴ Bacon, ³ Viscount ³ Saint ³ Alban, ⁴ Lord ⁴ Verulam, ² wrote ² this
² Treatise ² of ² the ² Life ² of ² Mahomet. ² Humphry ² Prideaux, ² D.D., ² printed ³
 and ³ published ² it ² for ² him.”

“Illustrations of Masonry.” By William Preston. 9th Edition, 1796.

Guides. Line 1 Letter 6—T

„ 1 „ 9—T
 „ 5 „ 12—T
 „ 8 „ 1—T

⁵ Francis ⁵ Bacon, ⁴ Viscount ⁴ Saint ⁴ Alban, ⁴ Lord ⁴ Verulam, ³ Shakespeare,
³ wrote, ³ printed, ³ and ³ published ³ this ³ Treatise. ³ He ³ founded ³ Freemasonry,
³ was ³ the ³ Grand ³ Master, ³ and ³ opened ³ the ³ first ³ Lodge.”

Limited space obliges us to pass quickly to the modern Press. All English Bibles yet tried, from 1593 to 1893, bear a message to the following effect:—

“Francis Bacon, Viscount Saint Alban, Lord Verulam, revised, printed, and published the Holy Bible to the Glory of God and for the use of the English Church.”

“The Gospel according to St. Matthew.” Oxford, Pica, 16mo (cloth, 3d.).

Guides. Line 1 Letter 1—T Line 4 Letter 1—T

„ 3 „ 5—T „ 4 „ 8—T
 „ 2 „ 4—T

³ This ³ Gospel ³ of ³ Saint ³ Matthew ³ was ³ translated ³ from ³ the ³ original
³ Greek ⁴ by ⁴ Francis ³ Bacon, ³ Viscount ³ Saint ⁶ Alban, ⁶ Lord ³ Verulam. ³ He
³ compared, ³ revised, ³ and ³ printed ³ the ³ Holy ³ Bible.”

"The Gospel according to St. Mark." Pica, 16mo. Oxford: S.P.C.K. (cloth, 3d.).

Guides. Line 1 Letter 1 Line 4 Letter 1
 „ 3 „ 5 „ 4 „ 8

⁵ Francis ⁵ Bacon, ² Viscount ² Saint ² Alban, ⁴ Lord ⁴ Verulam, ² translated
² this ² Gospel ² of ² Saint ² Mark ² from ² the ² original ² Greek. ³ He ³ compared,
³ revised, ³ and ³ printed ³ the ³ Holy ³ Bible."

The Gospels of St. Luke and Saint John, some of the Epistles which have been deciphered, and the Book of the Revelations, make similar declarations on their title-pages. Books of Common Prayer printed by J. Clay, Cambridge, for the S.P.C.K., have the following:

³ Francis ³ Bacon, ² Viscount ² Saint ² Alban, ³ Lord ³ Verulam, ³ re-edited
³ and ⁴ printed ³ the ³ Book ³ of ³ Common ³ Prayer ² for ² the ² good ² of ² the ⁴ English
⁴ Church.

In "Hymns Ancient and Modern" we read:—

³ Francis ³ Bacon, ² Viscount ² Saint ² Alban, ³ Lord ³ Verulam, ² wrote ² the
² first ² English ² Hymns ² sung ² in ² Churches. ² He ² printed ² and ² published
² them ² to ² the ² Glory ² of ² God. ² Rose ² Cross."

The title-page of the "Companion to the Hymnal" (*Sampson, Marston & Co.*) contains much the same.

Most manuals of devotion, and works on theology and sacred history, bear somewhat similar inscriptions; but we must reserve details of these for the future publication, and conclude by drawing the attention of decipherers to the title-pages or covers of tracts, pamphlets, &c., issuing from our scientific societies, or which directly or indirectly trace their descent from the Royal Society and its many ramifications from the original root deeply planted at Burlington House. For instance, on the cover of the "Journal of the Society of Arts," June 28, 1895, we may read:

⁶ Francis ⁵ Bacon, ³ Viscount ³ Saint ³ Alban, ⁵ Lord ⁵ Verulam, ⁵ Shakespeare,
³ instituted the ³ Society ³ of ³ Arts ³ in ³ London ³ for ³ the ³ good ³ of ³ English
³ commerce."

In all these anagrams we cannot fail to be struck with the fact that the greater number of repetitions occurs invariably upon the more important of the words, and that *no word occurs once only*.

It now only remains to add that those who cannot give time to the deciphering of such things will do good service if they will send to our editors accurate tracings or photographs of title-pages, or absolutely correct copies (with letters and distances correctly measured) of epitaphs, or dedicatory or doggerel verses. Also it will assist to strengthen evidence if readers will prosecute inquiries in Freemason and printing circles, and report to head-quarters the result of such inquiries.

We did not propose to print in the present number any anagrams likely to provoke party spirit and hostility. But the following epitaph, with its solution, has been so much examined and passed about in Baconian circles that, practically, it has already been published in England. Dr. Preyer, of Wiesbaden, has also honoured some anagrams of a similar kind by printing them together with some Shakespearean anagrams of his own discovery in the *Deutsche Revue*. In compliance, therefore, with the wishes of some of our members and subscribers, we append to our list the epitaph cut into the flat stone placed over the tomb of William Shaksper in the parish church at Stratford-on-Avon.

When Malone visited the spot he found the stone cracked and crumbling, and he is said to have had it replaced by the one now existing. But first he made an accurate drawing of the original inscription cut in Roman capitals of three sizes, and singularly spaced and arranged. The epitaph was modernised and "corrected," or, in some respects, "improved" in the spelling, so that it now reads as follows :—

GOOD FREND FOR IESVS SAKE FORBEARE
 TO DIGG THE DVST ENCLOASED HEARE;
 BLESTE BE THE MAN THAT SPARES THESE STONES,
 AND CVRST BE HE THAT MOVES MY BONES.

Whether or no the alterations in the epitaph were made with the purpose of improving the appearance of the stone to modern eyes (for as usual with the irregularities in printing, the strange introduction of large and small letters, and the erratic spelling of the old epitaph are alike ascribed to the ignorance of the performer—in this case a stone-cutter), or whether the “improvements” were really effected in order to prevent the deciphering of the anagram, we cannot tell. Perhaps others possessed of superior knowledge may some day do so. But the fact remains that the anagram could not be correctly worked according to rule from the stone in its present condition. It contains too many T’s, and omits several large capitals and a stop in the middle of *Here*, all of which, as will be found by the decipherer, are “guides” to find the starting-points. The relative position of the letters being completely changed by the introduction of A into HEARE and T into BLESTE, with THAT twice for ^Ty, and THESE for ^Tys would of course throw the whole thing out of gear.

The following is the old and original epitaph, according to Malone, Charles Knight, and other authorities of repute:—

GOOD FREND FOR IESVS SAKE FORBEARE
TO DIGG T-E DVST ENCLOASED HE.RE
BLESE BE T-E MAN ^T Y SPARES T-ES STONES
AND CVRST BE HE ^T Y MOVES MY BONES.

Guides to show this epitaph to be decipherable by the “Tau,” and the starting places, and letters which may be repeated. As a matter of fact, every letter is used in this inscription; so the guides are chiefly useful in order to *prove it artificially constructed for the purposes of cipher*, and also to give authority, or to show cause for the “repeats” of letters:—

There are 19 Large Roman Capitals in whole words. Letter 19

(Old Alph.) T
19th Word. Letter 1 T-Es

19th Letter *backwards* from RE (line 2, counting RE) T-E

19th „ „ „ end (line 4) (curs)T

19th Word „ „ (line 2) letter 4 (Dus)T

1 Word large capitals, SAKE

1 „ divided with stop, HE.RE

2 „ abbreviated, ^T_y

3 „ hyphenated, T-E T-E T-Es

4 Lines

5 2 Words abbreviated + 3 hyphenated = 5

6 „ „ „ „ „ + 1 divided = 6

7 „ „ „ „ „ „ „

+ 1 large cap = 7

Rule from line 2, Word 1, Letter 1—To

„ 2, „ 3, „ 1—T-E

„ 3, „ 3, „ 1—T-E

„ 3, „ 7, „ 1—T-Es

There are, therefore, four starting places whence, if we rule to every other T, we shall find that we are able, by reason of the great size of the four T's, to command every letter in the epitaph.

Using these letters once only, we can form the following sentences, and sketches of the repetitions* :—

1 1 1 1 1 1 1 1 2 1 1 1 1 4 1 2 4 4 1 1 4 4 2 1——2 2 2 4 4 3
Good Francis Bacon, Viscount Saint Alban,
1 4 3 3 3 3 4 3 3 3——3

3 2 1 1 1 1 2 3 3 4 2 2 2 1 3 1 4 1 2 4 3 1 1 3 3 1 3 2
Lord Verulam, ys the true Shakespeare,
4 2 3 4 4 4 3 3 3 4 3
4 4

3 4 4 3 2 2 2 2 2 2 3 3 4 3 2 2 3 3
not the rogue lies buried here.
4 4 2 3 4 4 4 4 3 2
y

If we would complete the sentence, we must now use the “repeats.”

* It is perhaps hardly necessary to say that the sentence was not first extracted in this order. The names and titles must always be first exhausted.

In line 2 there are three T's, two of which are starting points; we may, therefore, use all the letters in that line *four times*.

In line 3 the same is the case. (The small *t* above the line does not count in this place.) Hence we may use all the letters on lines 2 and 3 *four times each*. Not all are so often required, but we will use as many as possible to fill up

1 1 1 1	1 1 1 1 2 1 1	1 1 4 1 2	4 2 1	1 4 4 2	1	2 2	2 2	4 4 3
Good	Francis	Bacon,	Viscount	Saint	Alban,			
2 2 2 2	1 2 4 2 2 3	3 3 2 3 3	2 3 2 3 2 3	3	2 3	2 2	3 3 2 3	
2 2 2 2	1 3 2 3 4	3 2 3 3	2 2 2 2	3	2 2	3 3 3 3		
	(e)	(g)	(g)					
3 2 1 1	1 1 1 2 3 3 3	4 2 2 2 1	3 1 4 1	2 4 3	1 1 3 3 1 3 3 2	3 2 2		
Lord	Verulam	is	the	true	Shakespeare,	and		
2 4 2	2 2 3 3 2 3 3	3 2 2	2 2 3	2 2 3	2 2 3 2 3 2 2	3 2		
3 2 2	3 3 2 2 3	3 3 3 2 2	2 2 3	2 3	2 3 3 3 3 3 2	2 2		
	y	y			(c)			
3 4 4 3	2 2 2 2	2 3 2 3 3	3 4 3 2 2	2 3 2 3				
not	the	rogue	lies	buried	here.			
3 3 3 2	4 3 4 2 3	3 3 3	3 3 3 2	2 3 2 3				
3 3 3 3	3 2 2 2	3 2 3 3	2 3 2	2 2 2 3				
		y						

But several of each of the letters a, i, l, r, and v, are yet required to perfect the repetitions of the sentence, and we now find the use of the eccentric capital A in ENCLOSED. It is only one of several large capitals, from which we rule through some T to the needful but otherwise inaccessible letters. But by means of the guiding capitals we can reach more than the required number of each of the missing letters.

Thus, by merely ruling from the v in "Cvrst" (line 4) through a T to each of the other large capitals, we can get at least ten repeats, and so with the other letters we find at our command more than are necessary for the threefold repetition which is all that we have attempted in forming the sentence:—

"Good Francis Bacon, Viscount Saint Alban, Lord Verulam, is the true Shakespeare, and not the rogue lies buried here." Baconians should note the epitaph here applied to "Will Shakspeare," as he is elsewhere called. It is apparently traditionally used to stigmatise the character of the man to whom it is applied; for, if we read aright, the same expression is *thrice* used in anagrams enshrouded in the verses "To the Reader," "Shakespeare," folio, 1623. Again *four times* on the title-page of that volume; *twice* in the title-page of "Poems written by Wil. Shake-speare Gent.," and in some modern copies of

the Plays, including "The Leopold Shakespeare," published by Cassell, Petter, Galpin and Co. What say you, friendly reader—Is there not in these coincidences that which "shackles accidents and bolts up change" or chance?

C. M. P.

"LEYCESTER'S GHOST."

WE have received the following from a correspondent, Mme. El de Louie, who has been studying the singular piece entitled "Leycester's Ghost," and in it finds traces of Bacon's hand. Since the Ghost has been compared only with "Shakespeare," we take the liberty of adding references to a few places in other Baconian works:—

SPIRITS IN A FOG.

"My spirit hovering in the foggy ayre."—*Ghost*.

"My little spirit sits in a foggy cloud."—*Macb.* iii. 5.

"Your wit will . . . lose itself in a fog."—*Cor.* ii. 3.

"Thou art more puzzled than the Egyptians in their fog."

—*Tw. N.* iv. 3.

"I have upheld my mind . . . against the fogs and clouds of nature."—*Great Instauration Pref.*

THE RIVER STYX.

"Since that did pass the frozen Stygian flood."—*Ghost*.

"Like a strange soul upon the Stygian banks."—*Tr. Cr.* iii. 2.

"Fly not; for shouldst thou take the River Styx,

I would swim after."—*Tr. Cr.* v. 4.

"Thy sons . . . unburied yet . . . hover on the dreadful shore of Styx."—*Tit. And.* i. 2.

"*Per Styga, per manes vehor.*"—*Tit. And.* ii. 1.

"That great divinity of Princes, Necessity . . . is elegantly represented by Styx, the fatal river, that can never be crossed back . . . If there be of destruction to the State . . . then it is that Covenants should be confirmed as it were by the Stygian oath."—*Wisdom of the Ancients*, v.

VAULT OF HEAVEN.

"Thus from the *concave vault* of starless night,
Where neither *sun nor moon vouchsafe to shine*."—*Ghost*.

"The *vaulty top* of heaven."—*K. John* v. 2.

"The *vaulty* heaven."—*Rom. Jul.* iii. 5.

"See this *vaulted arch* (of heaven). . . . The fiery orbs
above," &c.—*Cymb.* i. 7.

"Heaven's *vault* shall crack."—*Lear* v. 5.

"*Vouchsafe* to show the *sunshine* of your face . . .

My face is but a *moon*, and clouded too . . .
Vouchsafe, bright moon, and these thy stars, to shine," &c.

—*Love's L. L.* v. 2.

"The kingdom of perpetual night."—*R. III.* i. 4.

"The shades of endless night."—*R. II.* i. 3.

WRETCHED—CHARTER—POWERS DIVINE.

"My *wretched ghost* at length is come to light,
By *charters* granted from *powers divine*."—*Ghost*.

"Here lies a *wretched* corse of *wretched* soul bereft."—*Tim. Ath.* v. 5.

"As large a *charter* as the wind."—*As Y. L.* ii. 7

"Let me find a *charter* in your voice."—*Oth.* i. 3.

"Knowledge passed to man from this so large a *charter* from
God."—*Int. Nat.*

"Your grace, like *powers divine*, hath looked upon my passes."
M. M. v. 1.

PRIDE, POMP, ENDED BY DEATH.

"My *pride* is past, my *pomp* from off the earth is fled."—*Ghost*.

"Farewell . . . *pride, pomp*, and circumstance," &c.—*Oth.* iii. 3.

// "O the fierce wretchedness that glory brings us! . . .
To have his *pomp*, and all what state compounds,
But only painted."—*Tim. Ath.* iv. 2.

"If thou didst put this sour-cold habit on
To castigate thy *pride*, 'twere well . . . willing misery
Outlives incertain *pomp* . . .
Thou shouldst desire to die, being miserable."—*Tim. Ath.* iv. 3.

"Let his nobility remain in the Court. I'm for the house with
the narrow gate, which I take to be too little for *pomp* to enter."—
All's Well iv. 5.

LAMPS OF HONOUR, BEAUTY, REASON.

"Which since have sought *my honour's lamps to dimme*."—*Ghost*.

"My wasting *lamps* some fading glimmer left."—*Com. Er.* v. 1.

"These eyes, *like lamps* whose wasting oil is spent,
Wax dim, as drawing to their exigent."—1 *Hen. VI.* ii. 5.

"Shine stars, and *dim* the brightness of your neighbour lamps."
 —*Tamburlaine* iv. 2 (Marlowe).

"The Sense, is God's lamp."—*Nat. Hist. Cent. X., Pref.*

"Be not as a lamp that shineth to others, and yet seeth not itself."
 —*Gesta Grayorum* (Bacon's Device).

FROWNS.

"My sometime *dreadful frowns* now none regard."—*Ghost*.

"How angrily I taught my brow to frown."—*Tw. G. Ver.* i. 2.

Per. . . . "What seest thou in our looks ?

Hel. An angry brow, *dread* Lord.

Per. If there be such a dart in prince's frowns,
 How durst thy tongue move anger to our face ?"—*Per.* i. 2.

"Fear no more the frowns of the great,
 Thou art past the tyrant's stroke," &c.—*Cymb.* iv. 4.

"Stamping and bending of the fist are caused by an imagination of the act of revenge. Light displeasure or dislike causeth shaking of the head, frowning, and knitting of the brows . . . The frowning and knitting of the brows is a gathering of the spirits to resist."—*Nat. Hist.* 717, 718.

ENVY OF INFERIORS.

"Yea, such as I before advanc'd of nought,
 Against my person treacheries have wrought."—*Ghost*.
 (Compare *Tim. of Ath.* ii. 2, iii. 6, iv. 2, 3, &c.)

"Against the undivulged pretence I fight
 Of traitor's malice . . .
 There's daggers in men's smiles: the near in blood,
 The nearer bloody."—*Macb.* ii. 3.

"We will, according to your strength and qualities,
 Give you advancement."—2 *Hen. IV.* v. 5.

(Comp. *Of Masters and Servants*; *Oth.* i. 1, 31-50, &c.)

Men. "What do you think,

You, the great toe of this assembly ?

1st *Cit.* I, the great toe ? why the great toe ?

Men. For that, being one of the lowest, basest, poorest,
Of this most wise rebellion, thou go'st foremost,
Lead'st first to win advantage."—*Cor.* i. 1.

"It were disproportion enough for the servant's good to be preferred before the master's; but yet it is a greater extreme when a little good of the servant's shall carry things against a great good of the master's; and yet that is the case of bad officers . . . false and corrupt servants; which set a bias upon their bowl of their own petty ends and envies, to the overthrow of their master's great and important affairs."—*Ess. Wisdom for a Man's Sake.*

DOWNFALL CONSPIRED.

"Thus they in vain my *downfall* did conspire."—*Ghost.*

"To dream on evil, and to work my downfall."—2 *Hen. VI.* iii. 3.

"We will plant some other on the throne,
To the disgrace and *downfall* of your house."

—*Rich. III.* iii. 7.

"To the young Roman boy she hath sold me, and I *fall*
Under this plot."—*Ant. Cl.* iv. 10.

BARKING AT THE MOON.

"Like dogs that at the moon do fondly bark."—*Ghost.*

"I had rather be a dog and bay the moon."—*Jul. Cæs.* iv. 3.

"The wolf behowls the moon."—*M. N. D.* v. 2.

"Pray you, no more of this: 'tis like the howling of Irish wolves against the moon."—*As Y. L. It* v. 2.

"And did but burn themselves like *Aetnas'* fires."—*Ghost.*

"Now let not *Ætna* cool in Sicily.

And be my heart an ever-burning hell!"—*Tit. And.* iii. 1.

"I was . . . thrown into the Thames and cooled, glowing hot, . . .
hissing hot . . .

I will be thrown into *Ætna* as I have been into the Thames."

—*Mer. Wives* iii. 5.

OWL—LARK.

"Or like grim owls did wander in the dark,
Contemned of me that mounted like the lark."—*Ghost.*

"Night-owls shriek where mounting larks should sing."

—*Rich. II.* ii. 3.

"The raven doth not hatch a lark."—*Tit. And.* ii. 3.

"Did ever raven sing so like a lark?"—*Tit. And.* iii. 1.

"It is strange how men, like owls, see sharply in the darkness of their own notions, but in the daylight of experience wink, and are blinded."—*Hist. Life and Death Obsn.* i.

"The peripatetic philosophers . . . are very much like owls, in looking at experiments."—*Of Principles.*

The owl was with Bacon a symbol of the *night* of ignorance—the cock of the *dawn* of knowledge—the lark of its full day, the renaissance or revival. In the *Promus* we find these notes:—

"The wings of the morning—For growth and spring of ye day—
The cocke—The larke—Rose you, uprouse—Sweet for speech of the morning," &c.

The coupling together of the owl and the lark is in accordance with Bacon's habit of considering the contrasts and distinctions in things, as well as their resemblances and affinities. This tendency to antithetical forms is conspicuous throughout his scientific works, as well as in the poetry.

"That was a strange stooping of a hawk upon a fowl."—*Hen.* VII.

EAGLE—CEDAR.

"Or that rare bird that builds his nest on high,
In cedar-trees whose top affronts the skies."—*Ghost.*

"Our aery buildeth in the cedar's top,
And dallies with the wind, and scorns the sun . . .
Your aery buildeth in our aery's nest."—*Rich.* III. i. 3.

"Thus yields the cedar to the axe's edge,
Whose arms gave shelter to the princely eagle,
Whose top o'erpeer'd Jove's spreading tree,
And kept low shrubs from winter's powerful wind."

—3 *Hen.* VI. v. 2.

"Cedars were cut down, and shrubs given to browse upon."
—*Of Calling Parliament*, 1615.

WIT—ELOQUENCE.

"My brain had wit, my tongue had eloquence."—*Ghost.*

"He has a shrewd wit, I can tell you."—*Tr. Cr.* ii. 2.

"He had the rattling tongue of sauncy and audacious eloquence."
—*M. N. D.* v. 1.

DISCOURSE.

"Fit to discourse, and tell a courtly tale."—*Ghost.*

"Are my discourses dull? barren my wit."—*Com. Er.* ii. 1.

"He was of excellent wit, with such a sovereign grace,
Of such enchanting presence and discourse."—*Com. Er.* iii. 2.

PORTLY.

"My presence *portly*, brave, magnificent."—*Ghost*.
"A good *portly* man i' faith and a corpulent."—1 *Hen. IV.* ii. 4.
"He bears him like a *portly* gentleman."—*Rom. Jul.* i. 5.

STOUT.

"My words imperious, *stout*, substantiate,
My *thoughts ambitious*, proud, and full of ire."—*Ghost*.
"A wise, stout captain," &c.—2 *Hen. VI.* iv. 7.
"*Thoughts tending to ambition*," &c.—*Rich. II.* v. 5.
"High stomach'd and full of ire—in rage as deaf as the sea."
—*Rich. II.* i. 1.
"Opinions . . . which my stomach serveth me not to maintain."
—*To Ld. Henry Howard*.
"The diligence and *stoutness* used by clerks of assize."
—*Observation on a Libel*.

POLITIC.

"My deeds were good or bad, as time required . . .
Some of my foes gave me this praise,
That I was wondrous politique and wise,
A statesman that knew how to temporise."—*Ghost*.
"Turn him to any cause of policy,
The gordian knot of it he will unloose."—*Hen. V.* i. 1.
"He could set all hearts i' the State
To what tune pleased his ear."—*Temp.* i. 2.

HYPOCRISY IN RELIGION—OVER-ZEAL.

"Some others took me for a zealous man,
Because good preachers I did patronise,
And many thought me a precisian,
But God doth know I never was precise:
I seem'd devout in godly exercise,
And by religious show confirmed my might,
But who durst say I was a hypocrite?
So when I came to high affairs, to deal
Of sound religion, I did make a show
By pretence of . . . (religion) and fervent zeal."—*Ghost*.

Buckingham (to Gloster):

"Look you, get a prayer-book in your hand,
And stand between two churchmen, good, my lord,
For on that ground I'll make a holy descant."

Buckingham (to Citizens):

"When holy and devout religious men
Are at their beads, 'tis much to draw them thence,
So sweet is zealous contemplation."

Mayor: "See where his Grace stands, between two clergymen !

Buck.: "Two props of virtue for a Christian prince . . .
And see, a book of prayer is in his hand,
True ornament to know a holy man."

—See *Rich. III.* iii. 7.

"Seemed they religious ? Why so did'st thou."—*Hen. V.* ii. 2.

"You employ the countenance and grace of heaven,
As a false favourite doth his prince's name.
In deeds dishonourable you have taken up,
Under the counterfeited zeal of God,
The subjects of His substitute—my father," &c.

2 *Hen. IV.* iv. 2.

"The ostentation of hypocrites is ever confined to the first table of the law, which prescribes our duties to God; . . . the works of mercy are, therefore, the works whereby to distinguish hypocrites (who), by a pretended holiness towards God, seek to cover their injuries to men. . . . A man who has religion deeply sealed in his heart . . . is full of zeal, of ecstasy. . . . Contrary it is with hypocrites and impostors. . . . If a man should look into their times of solitude, and separate meditations and conversations with God, he would find them cold and lifeless, full of malice and leaven."—*Of Hypocrisy and Impostors. Meditationæ Sacræ.*

"To certain *zealots* all speech of pacification is odious. . . . There be two swords amongst Christians, the spiritual and temporal; and both have their due office in the maintenance of religion; but we may not take up the third sword, . . . Mahomet's, to propagate religion by wars, . . . much less to nourish seditions; to authorise conspiracies and rebellions, . . . tending to the subversion of governments."—*Ess. of Unity in Religion.*



Vig. III.



Vig. IV.

SOME CURIOUS VIGNETTES IN A BACONIAN WORK.

YEARS ago, when we were engaged in the study of hieroglyphical and symbol vignettes and "book ornaments" of the Baconian period, Dr. Georg Cantor, of Halle ad Saale, drew attention to Vol. II. of the 1765 edition of Bacon's works, published by the Rev. John Gambold.

"Open," wrote our correspondent, "at the following pages—158, 213, 282, 331, 469, 576. There you will find six times repeated *the same* strange and very noteworthy vignette. It represents a most ugly face or *mask* with a significant and disfiguring gash on the cheek. The profile is plainly the same as that of the portrait placed as frontispiece to the 1623 folio, where, however, the face is presented from the front view. The head (which is low instead of being disproportionately lofty as in the supposed portrait of Shakespeare) is adorned with a wreath of laurels abundantly rich in leaves. Now, the high-horsed Shakespearians would surely say that there is no proof in this on the side of the Baconian theories. From their heights of learning they will contemplate these little pictures as the portrait, perhaps, of some ancient poet (say, Horace or Virgil) whose works probably Francis Bacon had been reading, and whose portraits were therefore considered suitable for introduction in his works. Messrs. — and — would doubtless descry in this profile something perfectly Roman or Grecian. But others like yourself, who have studied such portraits, and who cannot doubt the true authorship of the plays, will consent that this profile is ugly and evil in expression, and that when inspected with profane closeness, and with a magnifying glass, it is seen to have no trace of antique beauty or regularity of feature."

The vignette in question was examined, and, through the kindness of Dr. Cantor, we are now enabled to publish *enlarged fac-similes* of this and the other vignettes in the 1765 edition of Bacon's works (Vol. II.), so that our readers have the opportunity of examining them at leisure, and without even the need for a magnifier. So much has now been discovered and discussed with regard to the symbolic

designs which accompany and distinguish Baconian books, and the bitterness of Shakespearianism seems to be so much overpast, that we venture to think the time ripe for farther disclosures, and will now submit some notes on these vignettes, and interpretations of the particulars, for which, however, we desire that Dr. Cantor shall not be made responsible.

Vignette I. represents a bird with an unusually large eye which seems to hint to the spectator that he should open his own eye to observe the vignettes which follow. The bird is a hawk, roughly drawn, but a hawk still, with hooked beak, pointed wings, square tail, and round eye; and the hawk in our symbolism and in Egyptian mythology is an emblem of the soul—light—"the highest heaven of inspiration," "the vivifying spirit of the world." So the hawk was sacred to Apollo, god of poetry; and (note it, Shakespearian friends), a hawk holding a spear was chosen for the crest assumed as William Shakspeare's. (Whoever selected that crest must have had a sense of humour). It is stamped even now on volumes connected with the study of the Shakespeare plays.

Vignette II. has as the central object a cherub or Cupid head and wings. Above it there seems to be a heart (flaming?) partly concealed or screened by olive sprays. The fable of Cupid, says Bacon, "points at and enters the cradle of nature. Love seems to be the incentive of the primitive matter, the moving principle . . . impressed by God on the original particles of things so as to make them attack each other and come together . . . (whereby) all the variety of the universe is produced. . . . Cupid is elegantly drawn *a perpetual child*, for . . . the first seeds or atoms of bodies are small, and remain in a perpetual infant state."

Bacon never spoke of his own work as anything but "the seeds and weak beginnings which time should bring to ripeness"—"a thread to be spun upon"—knowledges to be carried on in the same manner and by the same method as they were delivered—a close inquiry and looking into nature and *the beginnings* of things being the only safe basis for true knowledge.

Above the cherub's head are birds, stretching out their necks with open beaks as if talking to each other. They are feathery birds, whose bodies would be small were they stripped of the large pointed wings

and the long tails which are conspicuous not only here but in the still more exaggerated representation of similar birds in Vignette VI. The shortness of their legs prohibits their being taken for either storks or cranes (the messengers and birds of light and knowledge of Baconian symbolism), and, since nothing is done carelessly or haphazard in these designs, we are inclined to think that the resemblance to any particular bird has been studiously avoided in order to make way for the more general idea of bird nature and featheriness.

When comparing the swiftness and silence of the flight of birds with the slower progress of other animals, Bacon says:—

“The *feathers* of the bird aid in the swiftness and *secrecy* of a bird's transit.”

His “birds”—often “birds of nobility,” scions of noble houses—were, we suppose, the young travellers and courtiers whom we find in constant communication by letter or otherwise with Anthony Bacon, and who reported to him every particular of importance which might show the turn taken in politics or theology, the dangers and difficulties to be overcome or smoothed down in any quarter and with any class of people—in short, “how the wind blew” in Church and State. For, as Francis Bacon again tells us:—

“Living creatures that live in the open air, *sub dio*, must needs have a quicker impression from the air than men that live most indoors, and *especially birds who live freest and clearest, and are aptest by their voice to tell tales of what they find, and sometimes likewise by the motion of their flight express the same.*”

Bacon's birds, we think, the gay and apparently thoughtless youths arrayed in “courteous feathers,” “hopping as light as bird from brier to brier,” were all the while receiving quick impressions from the air of the court in which they lived free and unsuspected; but in times of danger or excitement they gave warning by their voice, telling tales of what they found, or sometimes “expressed the same” and withdrew themselves from peril by silent or secret flight.

Vignette III. is somewhat puzzling—perhaps intentionally confused. Behind the two jester's baubles we seem to trace indistinctly the head, horns, and pipes of Pan—universal nature—the universal knowledge which it was the aim of Francis Bacon to revive and dis-

seminate. But behind the horns of Pan there seems to be a female head in profile; this we cannot attempt to interpret, except to suggest that as long hair usually indicates a maiden, this may hint at Iambe, daughter of Pan, mentioned in connection with the drama Iambic verse.

On the left side behind Pan we see a two-headed swan. Two jesters, two swans, or poets. Do these symbols point to the co-operation of the two brothers, Anthony and Francis, in the production of the comedies and jesting portions of the plays?

Vignette IV. is a picture of a knight sitting enthroned amongst trophies of war. In his right hand he holds or *shakes a spear*; it is a very blunt one with the point off. At first sight we thought this warrior a very fine fellow, but closer examination alters our impression. Here are "no foemen's marks upon a battered shield." See how smooth and undented it is! Thaisa, to whom was given the honour to explain

"The labour of each knight in his device,"

would have found it hard to assign to this knight anything worthy of credit. There is neither devise nor motto; neither has he any armour, though he is made to appear at the first glance as though he were in full panoply of war.

"What stronger breastplate than a heart untainted?
Thrice is he armed that hath his quarrel just,
And he but naked though lock'd up in steel,
Whose conscience with injustice is corrupted."

Is the picture of the pretended knight intended to symbolise the mock-hero, totally unarmed, naked, and unprepared to stand up in any just quarrel, though assuming the airs of a thrice-armed warrior? We look again at the picture. Here is no helmet hacked and bruised, but a cap, a skilnet or a porringer; and when we inspect the man himself—poor thing!—he is a cripple, with one limb hewn off above the knee—"a lame poet," and "without a leg to stand upon." The implements of war, too, are but the player's "sword made of lath," the "dagger of lath" of which *Shakespeare* tells us—with "lances ill-headed," "more the whipstock than the lance." No martial instruments of music to trumpet forth the fame of this mock-hero, but

a drum, with a hole in it, and even this drum is suggestive of the paper crown of the player. Was it of him that the remark was made, "He's a good drum, my lord, but a naughty orator" ?

Vignette V. Here we have a picture of a creature whose fore-quarters are *striped*, suggestive of a tiger. The hind-quarters and tail are those of a lion, but the face is human and *smooth*, like the face of a player.

"O tiger heart, wrapped in a lion's hide."

We pervert the line, but think it apt and suggestive, for—

"Well did he become that lion's robe,
That did disrobe the lion of that robe."

"It lies as slightly on the back of him
As great Alcides' shows upon an ass."

Vignette VI. We have reached the vignette which is six times repeated, alternately with the other five, and which was the original cause of these observations. Is it not well described as an ugly and evil face—*mask*, rather, as is indicated by the strap or string which ties it on? Observe the small development of the brow or cranium, the ominous scar on the cheek, the short malformed nose, the long upper lip and heavy square jaw. This countenance would befit one of the criminal classes. But this head is crowned with laurels. The garland is so large, so much too ample for such a skull, that it has slipped down over the ears of the wearer; he hears not the whispering of the birds of the air who are telling tales of all they have found, and "will carry the matter."

What have they carried to us who have tried to catch the sense of their twitterings, and to learn what is said and known in the higher regions—*sub dio* ? We learn that a great soul, a soaring poet with a heart flaming with love of truth, desired to revive the study of nature and to trace all philosophy from its first beginnings; that he wrote, amongst other things, plays intended to hold the mirror up to nature, and that, under the jester's habit, he and his "consorte," the second swan, brought before the delighted eyes of an ignorant and callous public scenes calculated to impress rude minds and catch their conscience; whilst he poured in thoughts on all subjects and of the most serious kind, sentiments and expressions of sublime beauty, but often

uttered (and therefore listened to and repeated) from the mouths of fools, clowns, and jesters.

There are minor details in all these vignettes which repeat the all-pervading symbolism of Baconian design. In Vignette I. we observe the bottle, vase, jar, or pot, symbolising Bacon's "receptacles" of learning which he says are of three kinds, either in men themselves, or in libraries and other storehouses of learning, or in books.

Vignette II. has the festoons—or, as the Italian emblem-book terms them, "freggie" fringes—representing the adornments of learning, beautiful language. Pearls or dewdrops, pearls of great price, heavenly truth, are seen bordering the connecting festoons, which festoons partake of the nature of bands or chains, reminding us of the manner in which all kinds of knowledge, as all conditions of men, are bound together and indissolubly united. The chains or festoons reappear in Vignette III., but here in the form of "clusters," into which also, Bacon tells us, all kinds of learning tend to unite themselves. The pearls again reappear in Vignette VI., where they hint the idea of a coronet, as well as of the dew falling from the higher regions of the air.

Francis Bacon never fails to remind his readers that "every good gift and every perfect gift from above cometh down from the Father of lights." The tulips seen in this vignette are "flowers of light." The olive—emblem of peace—without which no learning or art can flourish, is plainly depicted in Vignette V., and perhaps indicated in Vignette II., and the trefoil, shamrock, or three-leaved plants everywhere symbolising faith in the great doctrine of the Trinity in Unity, is distinctly to be seen in five out of the six pictures. Whether the flower in Vignette I. is designed to represent the rose as by its five petals and sepals we might suppose, or the strawberry plant to which it is akin and to which the buds seem rather to point, we cannot decide. Perhaps the drawings glance equally at both, the former being the adopted symbol of the Christian Church, and the latter of something sweet but hidden.

"The strawberry grows underneath the nettle,
And wholesome berries thrive and ripen best,
Neighbour'd by fruit of baser quality."



Vig. V.



Vig. VI.

The application would be to the concealed poet ripening his wholesome works by the study of human nature, by contact with men inferior to himself.

In Vignettes I. and VI. are some peculiar leaf-forms, yet not leaves, which suggest the *tassels* of the red floescence of the Amaranth or "Love-lies-bleeding"; it is a symbol of immortality.

There are also in nearly all, but especially in Vignettes V. and VI., the ram's horns, signs of Aries in the Zodiac. Now, Aries was the sign for the first month of the year; it symbolised a beginning, a revival. And Francis Bacon, the great revivalist, the centre of the Second Renaissance, was born in the first month of the modern year.

The circular forms chequered with lines (two such figures are in Vignette I., and one in Vignette V.) we cannot interpret. Probably, like the Ellipse (sign of the Holy Spirit) and other frame-forms in four out of the six pictures, these chequered circles are comprehensible to Freemasons.

We conclude by saying that we have not succeeded in finding these vignettes in any volumes but this 1765 edition of Bacon's words. It would therefore appear that they were expressly designed for introduction into that work. If readers should find other instances of this curious series of woodcuts, they will oblige the editors of this magazine by forwarding a notice of the discovery to us *by letter* at headquarters.

THE THEATRE, DRAMATISTS, AND ACTORS, FROM THE 14TH TO THE 16TH CENTURIES.

A FEW words about the stage and stage players in the times of Elizabeth and James I. may not be unacceptable to readers who are unaware how different things were in those days and what we now find them.

In early days representations on the stage were conducted and acted in by the monks and clergy, who seem to have adopted this means of instructing the ignorant, and of moving minds in a manner unattainable by other means in those rude and illiterate times. The

subjects of the early plays, or "miracles," as they were called, were, of course, drawn from scripture, and they appear to have been coarsely executed, attempts at representations of which the modern "Passion Play" of Ober Ammergau presents a perfect model. Very early in ecclesiastical history we find, however, that the clergy were far from unanimous as to the good effects of such theatrical performances; and in an Anglo-Saxon poem of 1303, written by a monk, and entitled "*Le Manuel de Peché*," a violent attack was made upon them. The miracle plays, however, held their own, and were played sometimes in churches, sometimes in monasteries, at other times in the streets of the city, until the reign of Henry VI., when they gave way by degrees to another kind of performance called morality plays.

Moralities were allegorical pieces, personifying the vices and virtues, sloth, drunkenness, falsehood, purity, truth, and many others thus appear personified, dressed in characteristic habiliments, amidst scenes and with speeches which jar strangely upon modern minds, but which were evidently not discordant to the taste of our forefathers, and which, we will hope, benefitted their minds as was intended.

There were no permanent public theatres in those days, but acting seems to have become a profession, and itinerant companies of players travelled the country, performing their piece over and over again in successive villages and towns, either in the open air or in the most commodious place which they could secure : a room in a nobleman's house, a courtyard of an inn, or even a barn. Whenever they arrived in a populous district they despatched their standard-bearers and trumpeters to announce on which day, and at what hour, the performance would take place. Many of the nobility, Lord Talbot, Lord Strange, Lord Lovel, the Duke of Gloucester, and others, had companies of minstrels and players in their pay, and some even "kept a poet."

In 1445 the minstrels of the king's household were twelve in number, and they were permanently engaged for the amusement of the Court. At this time the stage performances seem to have been in favour both with Church and State.

When in 1485, the disturbed state of the country caused a proclamation to be issued encouraging, or rather enforcing, the practice of the long-bow, various inhibited disports were enumerated which it

was presumed would interfere with the prosecution of the art of shooting, which was deemed necessary for the protection of the country; but theatrical amusements were not prohibited; they continued as private and often domestic entertainments, not reaching any but a small class of persons.

In the reign of Henry VII., dramatic performances must have been frequent in all parts of England. The king had two sets of players of his own, and his wife Elizabeth took great interest in their performances, giving separate rewards to those amongst them who afforded her unusual satisfaction. The Prince of Wales, and most of the wealthy nobility, also had companies as part of their establishments, and it appears on all hands that the stage had now glided out of the hands of the clergy into the hands of the Court and of the nobility.

The players themselves were the "King's servants," or "the Lord Chamberlain's servants;" they were paid officials, just as the Queen's piper is now-a-days.

One curious circumstance strikes the diligent inquirer into these matters, that players ranked lower than minstrels; they were paid less wages, they were classed with meaner persons. Evidence of this is abundant; but one rather good illustration may suffice. In a curious old booke, called "*Cocke Lorell's Boke*,"* we may form an opinion of the position which minstrels occupied in society. It was a respectable one, for they were ranked as ordinary tradesmen.

"Fruyters, cheesemongers, and *mynstrells*,
Tallow-chandlers, hostelers, and glovers."

But the companions of players were much less well-to-do, and less respected.

"Chymney-sweepers and costerde-mongers,
Lode-men and bere-brewers men,
Fyshers of the seas and mussel-takers,
Schovyl-chepers, gardeners, and rake-fetters,
Players, purse-cutters, and money-batterers."

* "*Cocke Lorell's Boke*," by Wyke de Worde. Temp. Hen. VII. Cocke Lorell is a "notorious knave," who invites persons of all classes to go on board his "bote" or ship of fools, and casting off their profession in a ditch, to play the padder or highwayman. The book is curious for the insight which it gives into the habits of the times in which it was written.

Clearly the poor player had to work his way up through many grades before he even reached respectability.

A tract, printed by Paynson rather later than the above, is headed: "The Church of Yvell Men and Women, whereof Lucyfer is head, and *the members is all the players dissolute*, and synners reprovèd."

As may be supposed, the Plays themselves were not much more elevated in tone than the persons who played in them, even when the subjects were supposed to be of a religious character; the barbarities and horrors which were introduced—"out-Heroding Herod"—find their prototypes only in the Penny Peepshows of our old village fairs, where the budding idea was impressed with life-long visions of the "Horrible and barbarious murder of all the sweet babes of Bethlem," and of "The awful tortures of flames and burning of the wicked who go to Hell-fire and the devils."

It is not to be wondered at, when these were the popular views and general facts regarding plays and players, that the clergy and the purer-minded among their flocks should set their faces against them. Henry VIII. had no sooner ascended the throne than the Court amusements were placed on a much more costly and extensive footing;* but, be it observed, they remained still *courtly*, not *popular*, amusements. The Lord of Misrule, formerly appointed yearly to superintend the Christmas revels in the house of each great personage, was now erected into a permanent officer, and the accounts show a large expenditure in salaries, dresses, and properties for the performances.

The discrepancy between the prices paid for *playing the music* or for *writing the plays* comes out curiously in such entries as the following:—

"Giles, lewter†	40s.
Peter Welder, lewter	31s.
John Severnake, a rebike‡	...	40s.
Nowell de Lasaile, a taberet§		33s. 4d.
John de Winckle, a sagbut		55s. 6d.¶

* "Annals of the Stage," p. 60.

† Lute player.

‡ Rebeck or Violin.

§ Tambourine or Small Drum.

|| Sagbut or Bagpipes.

¶ "From the Booke of Wages paid Monthly," &c., 17th Henry VIII.

"*Item*.—For the writying of the Dialogue, and makyng in ryme both Englishe and Latin, 35s. 4d." *

Although the author seems to have been but scantily remunerated for his literary labours, yet he was held personally responsible for any obnoxious expression which he introduced in his pieces.

In the Christmas of 1527-8 a play was performed at Gray's Inn. It was the first play which we hear of there, and attention is from it drawn to the fact that Gray's Inn (afterwards the Inn where Francis Bacon studied law, and where he helped in the revels) became from this time noted for its theatrical performances.

At this first recorded performance there Cardinal Wolsey was present, and he degraded and imprisoned John Rowe, the author, for some free remarks on the clergy in the piece performed. That was not a pleasant or encouraging beginning, and a year later the unsettled state of public opinion on matters of religion seems to have checked the performance of the Plays (or Moralities) which had been regularly performed at Chester, and which obtained great notoriety. About the same time John Heywood, "the singer" and "player on the virginals," † began to write his Interludes, productions which differ entirely from the old "Miracles" and "Moralities," and which are considered to mark an epoch in the history of our national drama.

Henceforward plays in the more modern sense of the word—rude representations of life and character—began to appear. Sacred subjects, allegory, gradually faded from the stage, and stories of love, war, intrigue, and every day life, took their place. During the reign of Henry VIII. the apparel and furniture for the revels and masks at Court were kept at Warwick Inn; but when Edward VI. came to the throne they were removed to the Black Friars, then a dissolved and deserted monastery. Four years later this old monastery was handed over to Sir Thomas Carverden, Master of the Revels; later still it became the celebrated Blackfriars Theatre.

When first young Edward VI. came to the throne, he was frequently entertained with masks and revels; but in 1549 internal

* From "A Booke of Payments of Money," &c., disbursed by Sir Henry Guildford, Comptroller of the King's Household.

† Harpsichord, or elementary pianoforte.

commotions in various parts of the kingdom caused it to be deemed expedient, for a time at least, to put an end to the performance of interludes and plays for the amusement of the people, since, as we gather from a proclamation of this time, theatrical representations were being turned to political purposes, and used as engines of sedition and discontent.

In 1551 we read that the players attached to the houses of noblemen were not allowed to perform, even in the presence of their patrons, without special leave from the Privy Council. But this inhibition ceased in 1552, when, as there is every reason to believe, a still greater degree of licence than had ever existed before on the part of printers and players ensued. The result was the issue of a very strong proclamation against both those classes, in common with other mischievous people. It is entitled:—

“A Proclamation set forth by the Kynges Majesty with the advise of His Highness most honourable Counsaile, for the reformation of Vagabondes, Tellers of Newes, Sowers of Sedicious Rumours, Players, and Printers without license, and divers other disordred persons.”

This restrained the stage for two years; but in 1553 it was revived by Queen Mary, for the purpose of advancing the cause of the Romish Church, and to put down the progress of the Reformation.

Then came Queen Elizabeth, who inhibited plays altogether for the first year of her reign, and after that encouraged the revival of the revels at Christmas with great splendour and expense. In the accounts of the Office of the Revels mention is frequently made of the Earl of Leicester's players, and that they performed before the Queen. In 1573-4 the Earl of Leicester used his influence to procure from her the grant of a Royal patent, as a special privilege to his own servants; James Burbage, no doubt the father of Richard Burbage, who afterwards obtained such distinction in his profession, being at the head of the list—the first grant of the kind made in this country to performers of plays.

The right conceded to Leicester was strenuously opposed by the Lord Mayor and Corporation of London, on the ground that these popular exhibitions were detrimental to order, because they held up matters of state to censure or ridicule. This accusation was not without justice. In 1566, when the unpopular marriage of Queen

Mary with Philip of Spain had created great excitement throughout the country, the Council of State directed the attention of the Lord President of the North to "certain lewd persons who, naming themselves the servants of Sir Francis Lake, and wearing his livery or badge on their sleeves, have wandered about these north parts representing certain plays and interludes reflecting on the Queen and her Consort, and the formalities of the Mass."

Excesses of a similar character, occurring at the beginning of the following reign, and directed against the Protestant religion, were checked by a statute of Elizabeth which inflicted a penalty of one hundred marks upon "persons who in plays or interludes declared or spoke anything in derogation, depraving, or despising of the Book of Common Prayer."

All this is sufficient to account for the great jealousy with which the rise of the drama and a taste for stage plays was viewed, on the one hand by the guardians of order in the State, and on the other by the guardians of the national Church, and especially by the Puritans. It explains the otherwise rather inexplicable excitement over the play of *Richard II.*, which the public, and the Queen herself, insisted upon regarding as shadowing her own deposition and the triumph of Essex and his fellow-rebels. Were it not that the popular mind had been trained to look to the theatre for an expression of opinion on the passing political events, there would surely have been nothing in this play to suggest a comparison or parallel between the weak, foolish Richard and the wise, lion-hearted Queen, nor any distinctive or characteristic points of resemblance between the "too cold and temperate," though determined Bolingbroke of the play, and the hot-tempered, brave, but reckless and indiscreet Earl of Essex. It would seem that the mere introduction of an allusion to the "Irish wars," and to the "rough, rug-headed Kerns," whom Bacon as well as Richard wished to supplant, was sufficient to connect this play in the minds of the people with Essex and his disloyal schemes.

No attempt could be made to review in the space of a few pages the literary productions which form the "Romantic Drama" of the period, and prior to the first appearance of the Shakespeare Plays,*

* To speak more correctly, "before the appearance of the forerunners of the present Shakespeare Plays": these old plays by authors "unknown," called

and to give an adequate idea of their poverty and emptiness. There are hundreds of such plays carefully cherished and preserved in our libraries, for no other reason than that the contemplation of their flatness and puerility may enable us to estimate the immense gulf fixed between the best of them and the poorest of the Shakespeare Plays. It is not in ideas and knowledge alone that this disproportion is visible to the most careless student; it is in the actual power of words, a power possessed by no man of that time excepting Bacon, and acquired by him, not as Pope would have us believe, by a kind of divine afflatus or inspiration, but by persevering study of language, by hard work, by a highly refined taste and a strong memory combined; by collecting, translating, modifying, inventing, and finally introducing into our language, and subsequently into our every day talk, hundreds of expressions, metaphors, similes, and words, which were not there before; bringing out of the cell of the student severe classical forms, and fusing them into all his works, grave or gay, so that they become ere long public and domestic property, "familiar in our mouths as household words."

It has been shown that the stage and actors in the days of Elizabeth were essentially appendages to aristocratic establishments, or to the Court itself; that the Court was its patron and supporter, Gray's Inn its nursing mother; that the Romantic Drama, until the appearance by various critics "sketches," "spurious editions," and so forth, are full of Bacon's characteristic touches, and of his peculiar wording. The subject leads too far into philology and high criticism to be followed here; but there is a wide opening for investigation in this direction, and readers who have the time and patience requisite for the work should compare Bacon's private notes of "Formularies and Elegancies," or, as he calls it, his *Promus*, with many of these old plays, and especially with such as were originally published (though not included in the folio of 1623) under the name of William Shakespeare. These plays have since been rejected by the critics as too poor for Shakespeare, and also because they were excluded from the folio of 1623. But if, as we believe, Bacon himself indicated the plays which he desired to publish that year in a collected form, it does not follow that he had written no others. On the contrary, it is impossible to conceive that he began by writing plays even so good as the first part of *Henry VI*. It is much more probable that he tried his prentice hand in very early youth on such inferior works as *Thomas Cromwell*, *Sir Thomas More*, *The Birth of Merlin*, *Mucedorus*, *The Contention*, *The Misfortunes of Arthur*, and many more such hasty and imperfect productions, which yet bear traces of his all-powerful pen.

of the Shakespeare Plays, was of a very low type, the performers of a low class, and the performances disapproved and discouraged by the guardians of order.*

The following points should further be observed and borne in mind:—

1. The Shakespeare Plays were pre-eminently courtly.

2. They were intended for educated audiences. Most of them appeared first on the occasion of some grand festivity at Court or at Gray's Inn.

3. Many of these plays are not known to have been acted on the public stage or by Shakespeare's company.

4. None of them seem to have been acted at any public theatres excepting "Shakespeare's," even after the death of the supposed author, or when the plays by publication had become public property.

5. After the fall of Bacon, and his death in 1626, the Plays quickly went out of fashion, and so remained until the eighteenth century.

6. It is a mistake to say that the Shakespeare Plays were in their day *popular*. Educated people thronged to see them, and they were doubtless much admired by the Court and by the audiences at Gray's Inn. But probably they were "caviare to the general"; and *critiques* of a few years later, in which we find that *Hamlet's* madness caused much mirth, and that the "*Tempest*" was considered a comic piece, prove how little the real value of these mighty works was then suspected. They were "shows," things of the hour. The public were quite content to take them at the valuation which their real author set upon them, when, in the dedication to the folio of 1623 (the first collected edition), he called them "trifles." He must have laughed behind his mask when he said so, but yet they were trifles compared to the Herculean works of other kinds in which he was engaged; and so no doubt he thought, as he ended his Essay on Masques and Triumphs, "These things are but toys."

INQUIRER.

* If, in the absence of extracts and quotations from works on the subject, the reader remains in doubt of these facts, he may satisfy himself by a perusal of such works as the following:—Collier's "Annals of the Stage," Strype's "Ecclesiastical Memorials," Malone's "Historical Account of the English Stage," Dr. Doran's "Their Majesty's Servants," Dutton Cooke's "Book of the Plays,"

SHAKESPEARE AND PLAUTUS.

THE following curious parallelism (hitherto overlooked) shews that Shakespeare had read his Plautus in the original.

In *All's Well that Ends Well* (I. iii.) we have the following passage:—

“*Clown.* . . . I hope to have friends for my wife's sake.

“*Countess.* Such friends are thine enemies, knave.

“*Clo.* Y'are shallow, madam. . . . He that ears my land spares my team, and gives me leave to inn the crop; if I be his cuckold, he's my drudge.”

In the “*Amphitryon*” of Plautus (IV. iii.) we find the following dialogue:—

“*Mercury.* Yes, as I fancy, he [Jupiter] is sleeping with her [*Amphitryon's* wife], side by side.

“*Amphitryon.* Alas! wretch that I am!

“*Merc. (to the audience).* It is *really* a gain which he imagines to be a misfortune. For to lend one's wife to another is just as though you were to let out barren land to be ploughed.”

The “*Amphitryon*” was not translated till the latter part of the 17th century, when Echart translated the “*Amphitryon*,” “*Rudens*,” and “*Epedicus*” (*vide* Preface in *Bohn*).

HARRY S. CALDECOTT.

MR. W. H.

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THE “Mr. W. H.” who is noted as the begetter of the Shakespeare Sonnets, and who has been as much hunted for by Shakespeare worshippers as Junius, may have been Mr. William Hewes, as Tyrwhitt conjectured.

I have discovered two allusions to him which support Tyrwhitt's guess, and which are also confirmatory of the Sidney theory of sonnet authorship, as heretofore stated by me.

I quote *first* from the first volume of the Devereaux Earls of Essex, page 145, written by Walter Bouchier Devereaux.

In the narrative of the last sickness and death of the Earl of Essex, written by his chaplain Waterhouse, occur these lines:—

“The night following, the Friday night, which was the night before he died (September 22, 1576), he called *William Hewes*, which was his musician, to play upon the virginal and to sing. ‘Play,’ said he, ‘my song, *Will Hewes*, and I will sing it myself.’ So he did most joyfully.”

I quote, *secondly*, from the Halliwell-Phillips’ collection of Shakspeare rarities. “No. 805 is an oblong volume in manuscript which belonged to one Giles Hodge in 1591, and it contains many miscellaneous poems, among them being Westone’s pavion and My Lord of Essex Songs, the latter being thus noted, ‘*Finis* quoth *William Hewese*.’”

So it is clear that William Hewes was a servitor in the household of the Earl of Essex. It is also clear that he took an interest in the literary remnants of Essex, Sidney, and the other members of the Areopagus Club.

He may have been the begetter—that is, the procurer or furnisher to the publisher of the Shake-speare Sonnets, which had circulated privately among the dead Sidney’s friends.

JOHN H. STOTSENBURG.

LINKS IN THE CHAIN.

PART III.

Authors the first, best, rarest of their kind; whose works could not be duly completed or praised but by themselves—nor could their minds be expressed by their portraits:—

Francis Bacon.

PERHAPS from the inscription on a miniature painted by Hilliard, in 1578, we may gather something which indicates the impression made by his conversation upon those who heard it. There may be seen his face as it was in his eighteenth year, and round it the

significant words, the natural ejaculation, we may presume, of the artist's own emotion:—*Si tabula daretur digna, animum mallet*: if one could but paint his mind!—*Letters and Life of Francis Bacon*. Vol. i., 7. *J. Spedding*, 1861.

John Fletcher.

“This figure of Master Fletcher was cut by several original pieces, which his friends lent me; but withal they tell me that his inimitable soul did shine through his countenance in such air and spirit, that the painters confessed it was not easy to express him. As much as could be you have here, and the graver hath done his part.”—*Works of Beaumont and Fletcher. To the Readers. Fol. 1647.*

Du Bartas.

“This map of virtues in a musefull face
Are but a blush of Bartas' outward part.
The pencil can no more, but his own pen
Limns him within, the miracle of men.”
—*Unnumbered pages at the beginning of Du Bartas' Works.*

Drummond of Hawthornden.

“To praise these poems well there doth require
The self-same spirit, and that sacred fire
That first inspired them.”—*Eulogy by Edward Phillips.*

Dr. Donne.

“He that would write an epitaph for thee,
And do it well, must first begin to be
Such as thou wert; for none can truly know
Thy worth, thy life, but he that hath lived so,” &c.
—*Elegies on the Author.*

Michel de Montaigne.

“Voici du grand Montaigne une entière figure,
Le Peintre a peint le corps, et lui son bel esprit
Le premier par son art égale la Nature,
Mais l'autre le surpasse en tout ce qu'il a écrit.”
—*Thomas le Leu. Fecit.*

Robert Burton.

“Now last of all, to fill a place
Presented is the author's face,
And in that habit which he wears
His image to the world appears;

His mind no art can well express,
That by his writings you may guess."

—*Anatomy of Melancholy*. 8th Edit., 1676. *Verses to Frontispiece*.

Sir Philip Sidney.

"Sir Philip Sidnie's writings can no more be perfected without Sir Philip Sidnie, than Apelles' pictures without Apelles."—*Sidney's Works. To the Reader*. 1662.

Richard Hooker.

"Thus, and more than thus, do the works commend themselves; the workman needs a better workman to commend him. Alexander's pencil requires Apelles' pencil; nay, he needs it not."—*Certain Divine Tractates. To the Reader. R. Hooker*. 1632.

Richard Hooker.

"Of his learning what greater proofe can we have than this, that his writings are most admired by those who themselves do most excel in judicious learning, . . . which is the cause of this sixth edition of his former books, and that without any addition or diminution whatsoever. For who would put a pencil to such a work from which such a workman hath taken his?"—*Ecclesiastical Polity, To the Reader. Signed I. S.*

Thomas Sackville.—Lord Buckhurst.

"If we must date the dawn of English poetry in the time of Chaucer, we may trace to Sackville the style and character which it afterwards assumed in Spenser and Shakespeare."—*Thos. Sackville's Works. Biographical Notice, p. iii. Hon. and Rev. R. W. Sackville West*, 1859.

Thomas Carew. (Born 1589, died 1630. Poems first published 1640).

"Precursor and representative of the Courtier and Conventional School of Poetry. . . . Carew's poems mostly lyrical and treating of trifling subjects, are the best of their kind, full of fancy and tenderness."—*Smith's smaller Dictionary of Literature*.

Ben Jonson.

" . . . Nor can full truth be uttered of your worth
Unlesse you your own praises do set forth:

None else can write so skilfully to shew
 Your praise: Ages shall pay, yet still must owe.*
 —*Verses to B. J. by George Lucy.*

“Ben Jonson claims to have been *the first to teach the age the laws of Comedy.*”—*Underwoods*, xxviii. *Gifford*, p. 696.

Dr. Donne.

“ . . . There's not language known
 Fit for thy mention, but 'twas first thine own.
 . . . What henceforth we see
 Of art or nature, must result from thee . . .
 He then must write, that would define thy parts:
Here lies the best divinity, all the arts.”—*Ed. Hyde.*

“*Language* lies speechless; and *Divinitie*
 Lost such a trump, as even to extasie
 Could charm the soul, and had an influence
 To teach best judgments, and please dullest sense
 The *Court*, the *Church*, the *Universitie*,
 Lost chaplain, dean and doctor, all these three
 . . . Succeeding ages will idolatrize
 And, as his *numbers*, so his *reliques* prize.
 If that philosopher that did avow
 The world to be but motes, were living now,
 He would affirm that th' atomes of his mould
 Were they in several bodies blended, would
 Produce new worlds of *travellers*, *divines*,
 Of *linguists*, *poets*, sith these several lines
 In him concenter'd were, and flowing thence
 Might fill again the world's circumference.”

—*Elegy. Hen. Valentine.*

Of John Donne.

“Who dares say thou art dead, when he doth see
 (Unburied yet) this living part of thee . . .
 . . . This great spirit thou hast left behind
 This soul of verse in its first pure estate
 Shall live for all the world to imitate.”

—*Epitaph. Arthur Wilson.*

“ . . . So thou shalt live still in thine own verse.”

—*Elegy. Ed. Hyde.*

“I want abilities fit to set forth
 A monument, great as *Donne's* matchless worth.”

—*Elegy. Anon.*

* *Comp. Of F. B., writing for the Future Ages.*

Crashaw.

"The modest front of this small floor
Believe me, reader, can say more
Than many a braver marble can,
'Here lies a truly honest man' . . .
So while these lines can but bequeath
A life perhaps unto his death
His better epitaph shall be—
His life, still kept alive in thee."

—*Epitaph on Mr. Ashton.*

Of Drummond, of Hawthorden.

"Such fame your transformation shall him give
With Homer's ever, that his name shall live."

—*The True Crucifix for True Catholics. Verses by Sir Wm. Moore.*

Of Abraham Cowley.

"Though Cowley ne'er such honours did attain,
As long as Petrarch's Cowley's name shall reign,
'Tis but his dross that's in the grave,
His memory fame from death shall save;
His bays shall flourish and be ever green
When those of conquerors are not to be seen.
Nec tibi mors ipsa superstes erit."—*Thomas Higgon.*

"SHAKESPEARE'S" GRAVE, MURAL MONUMENT, AND EPITAPHS.

FRANCIS BACON was created Baron Verulam of Verulam in 1618, and Viscount St. Alban in 1620. William Shaksper died in 1616. Hence the existence of such an anagram as that claimed to be inserted in the epitaph on the gravestone (see *ante* p. 120) may, *primâ facie*, appear improbable. But in truth the origin alike of tombstone, epitaph, and monumental effigy, is as hazy and uncertain as everything else connected with the *literary* history of William Shaksper. The inscription composed, or, as some say, "selected," by himself for his epitaph, is justly described by one of his biographers as "unique in its simplicity." In other respects it is almost equally unique, for it bears neither name nor date, and by

tradition alone are we enabled to recognise the grave of William Shaksper. A natural repulsion to the Stratford custom of removing bones from their graves to the charnel house is *supposed* to have prompted the doggerel epitaph; but however great our power of *supposing*, is it conceivable that the author of *Hamlet* should have written or "selected" such lines by way of inscription for his own grave?

Suppose them, then, to have been the production of some admiring friend, it is plain that even *he* had not seen the grave, nor heard it correctly described, for he blesses "the man that spares *these* stones," whereas there is but *one* stone. Without pausing to criticise the diction and spelling of the supposed admiring friend (who, by the way, *writes in the first person*), we turn to the mural monument. The portrait bust is described by one Shakespearean writer as "the miserable travesty which distresses the eye of the pilgrim," and well may he so speak of it!*. But shortcomings in the staring effigy "are however compensated by the earliest recognition of the dramatist as the unrivalled interpreter of nature, "*with whom quick nature died.*" (The writer of the eulogy may perhaps be slyly hinting at the special bent of Bacon's genius in the "*Interpretation of Nature.*")

Whoever it may have been who wrote those eulogistic verses, assuredly he had not been present at Shaksper's funeral; he did not even know—and this is an important point—he *did not even know where Shaksper was buried*; but he, and all concerned in the erection of that monument, allowed it to be recorded that the poet was "*plast within this monument*"; whereas, if we are to believe the tombstone, his bones were buried (and, if we believe tradition, buried nine feet down) under a stone slab near the centre of the chancel. "*Thought is free,*" and to a mind free to judge of things Shakespearian by the laws of common-sense and ordinary experience, it seems evident that the Shaksper epitaph requesting that *the bones and the stones* may be left untouched, was not cut into the slab in the chancel floor at the time when the inscription beneath the effigy on the wall was made to record as a fact that Shaksper's body was "*plast*" within the monument.

Is it unreasonable to "*suppose*" that both epitaph and monumental inscription were written some years after the death of Will: Shaksper,

* See the article on portraits in BACONIANA, No. 1, New Series, May, 1893.

when facts and particulars about the precise manner of his burial may have faded out of sight or interest? Is it unreasonable to "*suppose*" that the epitaph and the portrait-bust, or effigy, were alike the work of some person or persons *who loved him not*, and who were taking steps to insure the ultimate revelation of the truth concerning him? Supposition is in this case allowable, since some of his most ardent biographers admit that "*the precise history of the construction of the effigy is unknown.*"

NESCIO.

NOTICES.

WE are glad to have to report the publication of three new and able pamphlets on Baconian subjects, and we may add a hope that members of the Bacon Society, and others who wish to study the many and varied questions which have been mooted, will aid the cause, and help to advance learning by purchasing and disseminating these cheap and useful hand-books, written for our advantage.

1. *Bacon Shakespeare Pamphlets, No. III.* Notes on the Origin and Construction of the Plays. Published by Walter Husband, 29, Sheepcote-street, Birmingham, 1895.

Part I. of this series, by Mr. George James, treats of Bacon's philosophic method of teaching men by metaphor, allegory, and allusion, with a comparison between Bacon's "Essay of Goodness" and *Timon of Athens*.

Part II. notes the construction and moral and political relations of *The Merry Wives*. It also compares certain striking passages in the *Wisdom of the Ancients* and the Play of *Henry V.*

2. *Francis Bacon, Author of the Shakespeare Plays.* By Col. Francis Cornwallis Maude, V.C. Published by Ernest Forrest, 76, High-street, Lewisham, S.E.

This pamphlet is based upon a lecture delivered by Col. Maude at the Goldsmith's Literary Institute at Greenwich, on the evening of January 22, 1895. Being requested to publish this lecture, Col. Maude has done so, after careful revision and the addition of some particulars. The brochure will be found useful as a hand-book to those who are for the first time taking up this branch of study; it also furnishes replies to many Shakespearian objections repeatedly and often perversely urged, although for the most part they have long ago been answered and explained away.

3. *On the Authorship of the Plays attributed to Marlowe.* By W. Theobald, M.R.S., M.N.S.L. Printed by T. Andrews, Budleigh, Salterton. (Price 1s. All profits to be given to the National Society for the Prevention of Cruelty to Children.)

This pamphlet adopts the doctrine (ten years ago keenly ridiculed) of Bacon's authorship of the "Marlowe Plays." Here are summed up many excellent arguments in defence of the thesis. It is to be hoped that a similar method will be pursued (and the results of the research *published*) with regard to all the other "distinguished Dramatists" of the Baconian era. There can be but one outcome to such inquiries. One after the other the masks will be stripped off, and the true face of our one great concealed Poet will be made visible to all the world.

We have to note a strong and increasing interest in Baconian matters in all parts of the world. Especially we value the great number of inquiries and communications from men of letters and science in Germany. "We know not whence promotion cometh"; but, since the Freemason press in this country is so powerful, and apparently resolute in its attempts to suppress our efforts, it seems probable that the ultimate revelation will be accomplished by that learned and hard-working nation.

Articles *advocating the Baconian Theories* have lately appeared in the *Deutsche Revue*, Wiesbaden, and in "Ideas," Boston Mass., U.S.A.

We are obliged for copies sent of such Notices and Reviews, whether favourable or anti-pathetic. All are preserved and will doubtless furnish material for a future History of the Revival of Baconism in the Nineteenth Century.